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VOGUE

DECEMBER 18, 1909

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SHOPPERS' AND BUYERS' GUIDE

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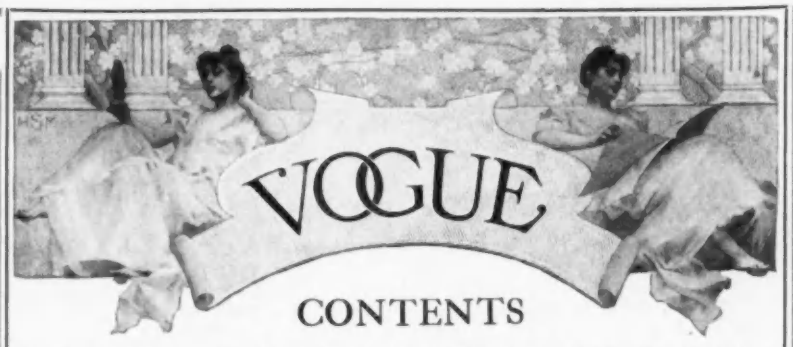

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VOGUE WILL DO YOUR XMAS SHOPPING

For the convenience of our readers, and to facilitate purchasing for those out of New York, we have established an efficient shopping department for the holiday season only. We will buy for you any article described, pictured or advertised in either the text pages or the advertising pages of Vogue.

On receipt of cheque or money-order, covering the amount of the article desired, and a description giving the number of the page on which it is illustrated and described, we will purchase the article and send it at once without any extra charge, except transportation.

PUBLISHERS' NOTICES: Vogue is published weekly on Saturdays, by The Vogue Company, 11-15 East 24th St., New York; Condé Nast, President; M. L. Harrison, Vice-President; Theron McCamphell, Treasurer; W. O. Harrison, Secretary,
11-15 East 24th Street, New York City.
Cable Address: "Vogue, New York."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Change of Address.—The addresses of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

Entered at the New York City Post Office as second-class matter.

SHOPPERS' AND BUYERS' GUIDE

Shopping Comm.—*Cont.*

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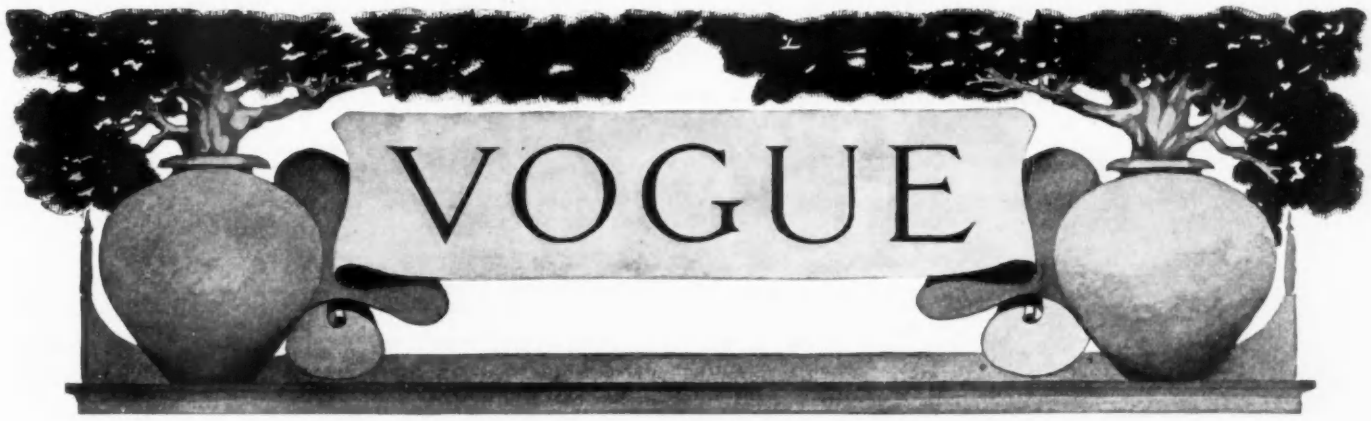
MRS. JAMES E. MARTIN, JR. AND MISS ELSIE L. HOWLAND

MISS HOWLAND, WHO IS A GRANDDAUGHTER OF MR. FREDERICK NEWBOLD LAWRENCE, HAS RECENTLY ANNOUNCED HER ENGAGEMENT TO MR. FREDERIC KERNOCHAN, SON OF MR. JAMES FREDERIC KERNOCHAN. HE IS THE YOUNGEST MEMBER OF THE BOARD OF CITY MAGISTRATES OF NEW YORK



DISTINCTIVE MODES OF PARIS

Dress On the Stage and In the Boxes—Stunning Effect in Evening Cloaks—Roller Skating is New to Paris.

ALLURING in her serpentine grace, charming in her quaint ugliness, Polaire, the incomparable, dominates the stage in her latest rôle of Spanish dancer—cajoler of men—in the new play "Maison de Danses" at the vaudeville. With her strange eyes, like those of a panther and her sinuous motions with her floating Spanish scarf, she is hypnotic! Mlle. Carmon, who, in the play, has bidden adieu for awhile to her profession, wears, in one act, a stunning Redfern tailored costume of natural colored vicuna cloth, made with a long redingote trimmed with brown fur, curiously shading to yellow. In a fascinatingly odd manner a slight fullness pulled across the front, is fastened at one side under a large fur-rimmed button. Trimmed with fur, also, are deep crossing revers faced with Mediterranean blue, Oriental embroidery. From this smart costume Mlle. Carmon changed into an evening toilette of night blue tulle, marvelously embroidered with silver.

GOLD EMBROIDERY ON WHITE CREPE

A brilliantly gowned audience sat in the boxes and moved about between the acts; the soft gleam of jewels, and iridescent trimmings, rather than color, gave brilliancy to the scene, for, as is the invariable rule this season, all gayety of color is veiled under misty gauzes and tulles. A large Lamballe velvet hat, drooping with feathers, worn in a box, topped charmingly an exquisite gown of white crêpe, embroidered all over in small gold beads. Deep gold-beaded fringe fell from the décolletage, from the elbows, and from the ends of a long slender sash that heavily wound the slender hips, clasped at one side by a large gold ornament. Draping the bare shoulders a long, narrow scarf of spotless ermine fell, offering pretty poses in its graceful handling.

Of lovely du Barry rose météor crêpe, its color showing to the greatest advantage the blonde beauty of its wearer, was a princess gown with just enough fulness in its demi-train to make walking graceful. Chantilly lace, with a delicately wrought design spraying over its fine net surface,

Emerald satin gown with a tucked tunic of emerald chiffon. Bodice of tulle embroidered in gold and green

On the way to the roller skating rink; a craze for this sport has taken possession of Paris

Toilette of pink striped silk veiled with a tunic of black Chantilly lace. The coiffure is banded with gold-embroidered lace

dyed pale gray, veiled it. Short sleeves shaped from the drapings of the corsage were bordered with rainbow tinted pearls; a wider border hemmed the pointed edges that fell onto the skirt. Charming details were a sash of gray mousseline de soie, fringed with the rainbow tints and knotted at one side; white plaited mousseline de soie that crossed the bust inside the extremely low-cut corsage, held by a great bunch of pink roses, and one large rose set back of the left ear, all with an air of ineffable freshness.

VEILING OF CHANTILLY

A gown with a distinctly personal note, worn by a charming brunette, is shown in the drawing at right on page 1047. Of pink striped silk, it is veiled tunic fashion with black Chantilly lace and the tunic is edged with black jet and gold bead embroidery. Above the fan-shaped piece of embroidery that fills the front rises a tiny *modestie* of shirred white chiffon. A narrow twisted sash of soft pink silk ties at the back into a long, slender bow. Over tiny short under sleeves of white chiffon fall the scalloped lace edges.

The graceful woman who wore the gown sketched on lower figure of this page, showed splendid shoulders above the long, slenderly shaped tunic of black tulle, richly embroidered in black and steel, charming over the gown of pale blue mousseline de soie. Clasping the tunic, back and front, were large square buckles of steel and jet. The beautiful, smoothly banded hair was coiffed with strings of pearls clasped at one side by a silver rosette.

STRIKING SHAWL CLOAK.

Conspicuous among many stunning manteaux that evening, was a new one of grayish blue velvet. In shawl-shape, the large point in the back and the smaller ones in front, were heavy with splendid self-colored silk embroidery; great padded flowers and leaves raised high above the surface, and there were glimpses of the lining of pale pink satin. Carefully preserving the shawl shape, the clever fingers of the modern designer had eliminated all bulkiness from the back of the neck; cutting it away, a flat yoke was substituted and covered by a large sailor collar of chinchilla fur; in front it gradually narrowed from wide revers to a narrow edging that extended to the points.

SIMPLY MADE RICH GOWNS

There is a fad for simply made gowns for ceremonious occasions, though the material may be rich enough. Of lovely soft white satin brocade is a gown of this sort. The skirt touches the ground. It is untrimmed and joined to the low corsage by three shirrings done over finger large cords; at the back they meet under a flat rosette. Three more shirrs circle the neck. The sleeves are very short; merely soft puffs falling over elbow deep sleeves of lightly shirred white chiffon. Above the low corsage rises the only ornamentation of the gown—a little round yoke of gold and silver embroidery. Made of all sorts of pretty soft materials in white and in pale colors, such dainty toilettes are seen at all smart evening gatherings. Sometimes, depending on the figure, the shirred cords are varied by a simply folded and knotted sash. Is not such a gown a relief after the loads of trimmings and tortured drapings of last year?

One of the sketches on this page shows a quaint scantily trailing little frock of palest lavender ribbed silk. The deep yoke and sloping band on skirt are embroidered in floss of the same shade, and both are outlined with narrow bias folds of a little darker satin.

Walking coats of corduroy deeply hemmed with fur, and huge muffs of puffed velvet banded with fur are much worn by the younger set in Paris

Of pale blue mousseline with tunic of black tulle embroidered in cut jet and steel

Costume of lavender ribbed silk with effective touches of chinchilla

A sash drapery of the satin is passed over the right shoulder and caught with a diamond-studded choux at the belt. A narrow band of chinchilla fur finishes the round neck and the half-long sleeves. The turban is of black velvet and black satin with towering aigrette.

A golden-haired beauty wore one night recently an adorable gown, of ivory crêpe, lightly draped in a few soft folds, suggesting a Greek statue. Over it, as a part of it, she wore a long, loose mantle of transparent ivory-tinted mousseline de soie; so transparent it hid nothing of her figure, nor the beauty of the draping beneath. Through the transparency was the shine of a long gold chain; a gold filet bound her hair; gold banded her bare arms, and opalescent stones gleamed on her fingers.

ALL OF A PIECE GOWN

The craze for roller skating has taken possession of Paris. Every day smart women make up parties to learn this sport, new to the French. Such a pretty costume a young girl, making her first attempt, wore the other afternoon. Of black velvet and shaped in one piece, it opened at one side over a fur panel; a wide band of fur hemmed it. Closing the bodice at one side and following one edge of the skirt opening, were great fur-covered buttons wide-rimmed in dull silver. The hat crowning her charming, piquant face was an adorable melange of old pink roses, black velvet, and black fur.

In velvet street costumes the one-piece gown is preferred to the skirt and coat form. It is not, however, a princess model. While assumed as one garment, it is a dress joined together by a connecting belt. The neck is more or less low over a white or cream-colored chemisette. Logically following such a street costume is the fur cape. A stole lacks the necessary warmth.

HEAVY SILKS AND SUPPLE VELVETS COMBINED WITH SUMPTUOUS FURS AND EMBROIDERIES ARE WROUGHT INTO RAVISHING CARRIAGE CLOAKS

FOR "FASHION DESCRIPTIONS," SEE PAGE 1070.

AS SEEN BY HIM

Christmas Season Reflections — Again the Debutante — A Reaction from Former Ideas of Age.

THIS IS the children's time, as well as that of servants, and the town is filled with young people home for the holidays. They left for school and college only a few weeks ago, and many of them had a week at Thanksgiving; but we are always glad to see them at this season, for they swell the joyous note of expectancy that is in the air. The shops are brilliant, although perhaps the displays are a bit too lavish, and it is good news that much of the Christmas shopping was accomplished within the fortnight after Thanksgiving. The club windows, as well as those of some of the houses in the court end of town, have green wreaths tied with red ribbons, conspicuously displayed; the Christmas lists are up everywhere and giving having become more or less of an institution, as it is in France on the first day of the year; the serving and shopkeeping classes are expecting the Christmas box as a part of their annual incomes. No doubt there is much abuse in indiscriminate Christmas giving, and some of it has become a veritable nuisance, but it is impossible to stem popular opinion, when there is a bit of sentiment—cheap and sickly though it may be—as an excuse for the custom. While the churches, decked in evergreens, have elaborate programmes of music; the Sunday schools hold Christmas tree parties, and the Salvation Army people stand at windy corners in grotesque representation of St. Nicholas, or Santa Claus, and ring dinner bells to attract contributions, much of the spiritual and religious significance of the great Christmas festival has passed away. It is natural that the poor make stronger appeal to us now than during the entire cycle of the twelve months, but we usually mix the heathen with the more civilized celebration, and we seem to think that turkey, mince pie and plum pudding for everyone will cover a multitude of omissions.

HOLIDAY ENTERTAINING.

Those New Yorkers who constitute what is called society try to get out of town in order to observe the day in orthodox British fashion, and among other things, Tuxedo has a fortnight of gaieties and winter sports, with Mrs. Richard Mortimer's dance for her second daughter, and a ball on New Year's night at the club. Of course, there will be many great house parties—Mr. and Mrs. George Vanderbilt entertaining at Biltmore, and the Pembrokes Joneses at their North Carolina plantation—but there will also be many family dinners in town, and, owing to the shortness of the season, there will be no halt in the dances. And much will be done for the juveniles, who, I regret to say, have become so blasé that they care little for old amusements. They want to go to the theatre—not to pantomime—and I suppose this is the reason why we do not imitate the good London custom. Burlesque, with topical songs, seems to suit them best, although they should be satisfied with the Hippodrome, if they have not already been there during Thanksgiving week. Children are all "little women" and "little men" now, but not in the same sense as when Miss Alcott pictured them so simply and delightfully a generation or more ago.

FORMAL INTRODUCTIONS TO SOCIETY.

As debutantés' receptions and debutantés' dances have occupied a prominent place in the entertaining of the season, perhaps it will not be amiss—I believe that is the proper phrase of the lecturer—to say a few words about bouquets. The custom has come in again (indeed, it never entirely went out, but at one time there was a lull in the proceedings), and debutantés are eager to receive as many floral offerings as possible. It is true that these accessories can be furnished by ambitious parents and relatives, and I dare say that such little deceptions are sometimes practiced in the cause of popularity. Although it was predicted at the beginning of the season that many of the young women would be brought out at dances, not at receptions, this month, a number have had both, and luncheons besides, the latter given to girl friends and a few matrons. Naturally at all these festivities the star performer of the occasion must be surrounded by what used to be called "a bevy" of other young women, and the latter should be culled from among the most popular of the winter. When Miss Helen Langdon, the daughter of Mr. and Mrs. Woodbury G. Langdon, made her début there were in the receiving line the Misses Catherine Livingston Hamersley, Charlotte Le Roy Glover, Isabel Hoyt, Janet Montgomery, and Margaret Lynch Suckley, of New York, besides Miss Montague, of Virginia, and a pretty idea was the asking of several married couples to the dinner which followed. Later in the month, Mr. and Mrs. Langdon gave a dance for their daughter at their home on Fifth Avenue.

Miss Hamersley, who is another débutante, is one of the most notable heiresses in New York, she and her brother having inherited the greater part of the vast estate possessed by the late Louis Hamersley, whose widow, it will be remembered, afterward became the wife of the late Duke of Marlborough.

It was suggested in the public prints that she and her brother afforded one of the popular novelists of the day a theme for his last book, and there has been some discussion about it, but the only possible resemblance between them and "Genevieve" and her brother lies in the fact that the real and fictitious characters were both the wards of trusts. Miss Hamersley has been most carefully brought up, and is a charming, simple and unaffected girl.

OUR UTILITARIAN AGE.

So far this winter the cotillion favors have been simple, and there have not been too many of them. At the Junior they were small Louis XVI mirrors for the girls, and photograph frames, to correspond, for the men. Of course, this was a subscription dance, and the favors are never elaborate at such affairs, yet they were even more simple at the Cinderella and the larger gatherings, while at a few of the private dances, although extremely handsome, they were not expensive. The days of lavish display seem to be over, and there is a tendency now, when general gifts are bestowed, to present useful articles. In England, where the bridegroom at a wedding gives a trinket to each of the bridesmaids, besides the pin to his best man, it has been the tradition to make this present in the form of a brooch or a bracelet, but at the wedding of Mr. Frank Skipworth and the Hon. Vera Byng each of the bridesmaids received a silver travelling clock with the initials of the bride and bridegroom engraved thereon. Men's favors, as well as gifts, now take the form of thin leather letter cases; match boxes in gun metal, cigarette cases in gun metal and leather, silver pencils, photograph frames, golf scores and other articles of that kind, for the age we are living in is more or less utilitarian.

BIRTHDAY PHILOSOPHY.

After Christmas will come the New Year, when we are all supposed to turn over new leaves and make new resolutions, although I never could understand, except for the sentiment of the thing, why we should mark out another year for a general overhauling of our consciences. Our birthdays would be quite as appropriate for beginning reforms.

However, Miss Clara Barton, the head of the Red Cross Society, said some years ago: "It has been my plan in life never to celebrate or make anything of birthday anniversaries, because this only depresses and exaggerates the passing of years. The mind is so constructed that we have become firmly convinced that, after a certain length of time, we cease to be useful, and when our birthday calendar indicates that we have reached or are nearing that time, we become lax in our work, and finally cease to accomplish; not because we feel in reality that we are no longer useful, but because we are supposed by all laws and dictums to have finished the span of life allotted to work.

"Birthday celebrations after one is ten, are without any value, and what is more, I verily believe that they are harmful. Let your life be counted by the milestones of achievement and not by the timepiece of years. We would all be younger if that were so, and would live to be much older than we do at the present time, when the props are pulled from under us by tradition and precedent after threescore and ten has been reached." There is much philosophy in this, and each year we are throwing off those absurd notions of centuries past concerning old and middle age. There has been a reaction since the well meant, but misunderstood, joke of Dr. Osler, who never gave expression to what is popularly quoted as his opinion. In the Victorian age women put on caps and retired at forty; now they dance cotillions until they are eighty, just as did Mrs. Thrall Piozzi, the friend of Dr. Johnson and Miss Burney, who jigged at Brighton Pavilion when she was close on to ninety. We must be dignified, however, and we must profit by the riches—mental, if not actual—which we have garnered in our storehouse. In London I hear that even elderly men are coming out in gray and blue and brown, with the lightest of gloves, the gayest of ties and the jauntiest of hats, and that in many other ways they are reviving their youth.

SMART EFFECTS IN THE SEPARATE BLOUSE

FROM FORSYTHE

FOR "FASHION DESCRIPTIONS," SEE PAGE 1070.

THE CHILD TRAGEDY

IN a contribution to a discussion of enforced spinsterhood that has been attracting a good deal of attention in the columns of a largely circulated metropolitan journal, a wife and mother has recently uttered a bitter protest against her fate.

Married at seventeen to a man who then earned $15 a week, and whose earnings have remained at that figure in all the intervening years which have brought five children into the home, the poor woman has not only been unable to feed or clothe them decently, but during her husband's illness has frequently been compelled to eke out the family income by going out to work, and thus to expend time and effort which rightly should have gone to the care of her home and its inmates. Those who have had any experience with poverty, as it is endured by the self-respecting poor, can realize that this worn out and totally discouraged mother was quite in earnest when she said that she would rather see her daughters in their coffins than have them undergo such harassing experiences as have embittered her life, and yet, far from being isolated, there are many such cases typical of that large majority which ever hovers on the borders of destitution. To mention only one or two that have lately been commented upon in the daily press there is that of an unfortunate wife, upon whose poorly dressed husband, haled to court for petty larceny, the judge mercifully suspended sentence when it was discovered that she was the mother of three children, ranging in age from three and one-half years to three months—the eldest suffering from a broken arm and all from malnutrition—and that if the father were released it would enable her to get food for them by going out to scrub, and that of the man against whom the Society for the Prevention of Cruelty to Children brought suit for the recovery of something more than $300 for overdue board in public institutions for three of his five children, whose wife propounded a conundrum to the Court, for which no solution could be found, by asking how her husband could satisfy the claim, when he only earned $12 a week? Twelve dollars a week with which to support a family of seven in New York! Is it any wonder that the charitable institutions were forced to help out the breadwinner?

But still more grim are the vital statistics as they relate to the poor—out of 1,078 deaths occurring in institutions and tenements during a recent week, 400 were of children under five years of age—and they with the foregoing calamitous facts that bear the cruelest of all upon the feeblest members of the human family are commended to the careful consideration of those who perpetually bemoan the world wide tendency toward smaller families and deferred marriage. Will these blind leaders ever learn that the views of early marriages and large families they so vigorously uphold were tenable only in more primitive ages, when the leading ideal was the military one, when millions of human beings were required for massacre on battlefields, and when millions more died in infancy or before their full allotment of years, because of their little knowledge of disease prevention and cure?

Not only is the world getting away from the war habit, but it is conserving human life in ways undreamed of a half century ago—the humane sentiment being so well developed that even defectives of every class are saved, and when at all possible, trained for at least partial self-support. Besides the fact that there is less need for constantly large accessions to the population through birth, the most enlightened thought of the day is concentrated upon the rearing of children, and the fullest development of the individual, it being ever more keenly realized that rare, indeed, are the parents who are fitted physically, or by training and experience, to bring up a large number of children. And this demand that the child shall be properly cared for as regards his whole nature is likely to become more insistent as parental responsibility is forced more and more upon the serious consideration of the public. Wherever it is fully realized the large family is not found, for in spite of a comparatively few historic examples, the children of the destitute live miserably and rise but little, if any, above the conditions of their early life. Indeed, the most heartbreaking aspect of poverty is not its food and clothing deprivations, but its social environment, which is made up largely of moral and economic failures, with their blighting influence on the young.

The land now cries out in protest against the conditions under which children work in factory and shop, but beyond these victims of employer's injustice there are millions, born to thoughtless and unsuitable parents, who drag out a few months, or years, of miserable existence and die of preventable causes. And for the slow murder of these innocents they are responsible who hold up the ideal of early marriage and redundant parentage.

SUZANNE TALBOT'S LATEST PICTURE MODEL IN MUSHROOM SHAPE

SMART EFFECT IN TIPPED FOX

THE MIDWINTER MODELS FROM THE FRENCH DESIGNERS.

For descriptions, see page 1070.

A FASCINATING EVENING HOOD DEVELOPED FROM A CHANTILLY SCARF

MARIE CROZET'S NEW POSING OF THE LONG FLUED OSTRICH PLUMES

THE ALL BLACK HAT—THAN WHICH THERE IS NOTHING SMARTER

WHAT SHE WEARS

DEBUTANTES' DANCE COSTUMES—SATIN OVER-DRAPED WITH CHIFFON VERY POPULAR WITH YOUNG GIRLS—FEWER GOWNS THAN USUAL BOUGHT IN EUROPE THIS SUMMER—FASHIONABLE COLORS FOR GIRLS—DARK COLORS PREFERRED FOR STREET — BLACK IN HIGH FAVOR—SMART COSTUME FOR MATRON

THE prospective weddings, consequent upon the long string of announced engagements stimulate lively discussion relative to dress and its various accessories. Besides which the new field of débutantes and their dress requirements, so far, have also kept home ateliers in a state of "rush" to supply the winter demand. It has also become evident that less gown purchasing in foreign cities has been done this past summer—which is another reason why home makers are at their wits end to do justice to their clients.

YOUNG GIRLS' DRESS FROCKS.

Dancing gowns are very much more alike this season than usual, because certain fabrics, such as crêpe de chine, crêpe météor, and satins, intermingled with chiffon, are great favorites; the young set wisely favoring this combination. Nothing becomes young girls so well, and they are discerning enough to know it. Pink, blue, and white may be put down as the winter triumphs, as well as pale yellow, and an orange yellow, with light shades of green and cerise—these latter being chosen especially to suit complexions.

Imagine having four daughters, among them a pair of twins, to fit out this season—which is the task a clever mater is now carrying out. The débutante daughter of nineteen hundred and seven retains her preference for white, and seldom departs from it—the gown changes being rung upon different white materials; the débutante daughter of '08—a lovely brunette—wears cerise, yellows and certain greens. The daughters, about whom great admiration has now been expressed, are débutante twin sisters, one of whom is to wear rose pink, the other pale blue, at their coming out reception; the model of both these gowns being the same. The satin skirts have a chiffon drapery, which, in front, reaches only to the knees, but falls into long, wide scarfs from the belt; on each side very low down. These swing into a low-looped drapery. Afterward united, the two ends meet in the middle, and are tied into a bow with rather short ends. Two scarfs of this chiffon fall down from the middle of the back into a shawl-pointed finish at the bottom, the points meeting in the middle under the chiffon bow. The low bodices are seemingly in one with the skirts, and are fitted with soft chiffon, while the softly full drapery is drawn into the half-low neck, back and front. Straight chiffon scarfs form the sleeves, these reaching almost to the elbows, and then being drawn on each side, back and front, into the neck of the bodice. These sleeves, rising over the shoulders, leave room for middle cross-pieces of white net, solidly embroidered in silver, to be inset both back and front. A round bunch of roses is fastened on the left side of the bust, the small blossoms being clustered together very prettily, and matching the color of the gowns—blue roses on the blue frock, pink roses on the pink one. Invisible hems finish the satin skirts, and the bottom edge of the chiffon drapery. The charm lies in the bewitching lines and grace of the chiffon in handling. The beauty of color, the touch of silver, and the bouquets did the rest, resulting in an ideal simplicity. A narrow filet of silver, with a tiny side bunch of roses to match the gowns, is to glisten across the top of each head, amid the flat bandeaux of hair. White gloves are to be worn to meet the half sleeves. For neck ornament, each débutante is to wear a swinging pendant—one a blue, and one a pink tourmaline—attached to a fine platinum chain. Their satin slippers, in color, repeat that of the gowns worn with them, and have for instep ornament only a small paste diamond buckle, set into narrow satin plaitings.

Reception toilette of chiffon and velvet, in a mulberry shade Bands of hand embroidery border the velvet portions of the gown. Turban of mulberry chiffon and velvet with an upstanding aigrette on the left side. Gown of clinging white crêpe veiled with fine black net and embroidered with black jet. White net forms the sleeves, yoke and sash drapery, which is gracefully folded around the hips in Oriental style

MATRON COSTUME IN BLUE CREPE.

The mother of these lovely daughters manifested her good taste by ordering for herself a deep midnight blue lustrous crêpe de chine princess gown. Its long full bell-shaped skirt had a bottom border of blue floss embroideries of the same shades, irregular in its design, with gold threadwork forming a background. This skirt had an over-dress, knee high, with a border of gold threadwork only, this being carried up on the left side to the belt, thus allowing a little raising of the skirt, and to much advantage. The low crêpe bodice has its front covered with floss embroidery alone, while a fichu of blue tulle, forming half sleeves as well—a charming novelty—had nearly all of its surface overwrought with gold thread. This fichu formed a few soft folds around the neck, the rest hanging free and flat on the figure. The half sleeves were all in one piece, and had the bottom edge more heavily embroidered than all the rest.

MODERN TREATMENT OF BROCADE.

From the sheerness of tulles and gauzes, we have been ushered into Medici brocades, broché and flowered silks of the Pompadour period and the shining royal gold and silver-woven cloths. These have developed quite another gown

Fascinating déshabille of crêpe, lace and tulle. Model by Chary.
For "Fashion Description" see page 1070

Superb evening toilette of cloth of silver. Designed by Martial and Armand.
For "Fashion Description" see page 1070

modeling, as one might expect—one which, while avoiding the courtly stiffness of ancient times, yet could not remain "flou" or entirely modern. One of the smart costumes on this order—in a Marie Antoinette taffeta of rich texture, flowered in pale green, on a light salmon ground—is given the form of a bodice that springs out in front as open as a coat, while attached to it are long front silk panels that sweep down to within eighteen inches of the bottom of the skirt, being there drawn into bottom plaits and covered with a silk and gold ornament, having fancy drops. In the back the same type of panels is seen, but these are only half the length of the front ones. The low bodice worn under the silk one, and rising a few inches above it on its décolletage, is of white silk, draped with Brussels Point, while the skirt attached consists of three deep flounces of the same lovely lace, falling over underskirts of white chiffon and white liberty satin. A bertha of this exquisite lace—five inches wide—and a bottom lace trimming to match, laid upon the edge of the half silk sleeves, as may be imagined, gives a beauty and richness not to be excelled. Small crêpe roses, most delicately fashioned, with satin foliage of minute size, are turned into a garland to serve for neck and sleeve trimmings. We are seeing these small rose garlands passing into very great favor, and when they are the sole trimming of débutante frocks of white chiffon, and are laid on both skirt and bodice, they daintily suggest the poetry of bewitching girlhood.

LACES AND BROCADES.

Sumptuous brocades ever require the softness of real laces about the sleeves and corsage to make them becoming. Long princess model skirts answer capitally, and the shortening of the bodice proves to be of advantage. On these lines the large figures of those handsome silks appear with special attractiveness. Indoor velvet gowns come under the same lace laws. When the January season opens then shall this rage for velvets, brocades and superb silks, for evening dresss, at dinners and at the opera, be seen in its fullest manifestation.

DARK TONES PREFERRED.

It has been more than ever emphasized that the darker the shades of color the smarter the choice. Blue-black, or blue-corbeau, takes the lead—and whether for day or evening wear, in silk or wool, it has the best recognition. In millinery, felt hats of that shade can hardly be supplied fast enough. There is still the same conviction that all black as a costume, or as a house gown of chic evening style is supreme, so that no one who dresses smartly at all can forego ordering one. Even very young women are choosing evening toilettes of dark rich tones of blue, emerald, violet or grey, and very becoming are they proving.

THE PRETTY ROUND LENGTH SKIRTS PREVAIL IN DAYTIME MODES, WHILE THE

FOR "FASHION

E THE EVENING GOWNING GROWS MORE ELABORATE AS THE SEASON PROGRESSES

ESCRIPTIONS" SEE PAGE 1070

SEEN IN THE SHOPS

Tasteful Brasses—Pretty Silver and Gold Bits—Caps and Aprons for Maids

A DEALER in brass has a complete stock of household requisites, tableware, fixtures, desk sets and all manner of ornaments. In the first sketch is shown one of the latest additions to the assortment, a pudding dish with the rim in pierced work, shallow and graceful in shape, with handles on either side. There is a pottery dish to fit. Price, $3.50.

BRASS ELECTROLIER

The original of the second drawing is a good-looking electrolier, holder and shade in the metal, the latter with a lining of thin green silk. The slope of the rod is well adjusted and the base is amply heavy to hold it secure. Its proportions are excellent and the value splendid. For it $8 are asked.

CANDELABRA—DOOR KNOCKER

The candelabra shown in the third illustration, which are stunning in effect, have four heavy scroll branches with a flame top to the center rod. The standard and base are severe and heavy in outline. On each arm there is a bird motive, this lending a quaint conceit and proclaiming the model to be a copy of an old design. The cost is $12 the pair. There are shown here quantities of seven-branched candelabras, those eleven inches high selling for $8 the pair, smaller ones less in proportion.

A lovely door knocker is to be seen in the fourth sketch, it being heavy and substantial in make, with a popular motif—the eagle with outspread wings and the rope of laurel. The knocker hangs from spheres, one on each wing. It is inexpensive and a choice that will prove satisfactory for a Colonial doorway. Price, $2.50. Half a dozen other designs are shown, each one of merit, at lower cost than that quoted, the others being marked from $1.20 to $2.30.

SCONCES—TRAYS—TEA CADDIES

Several sconces, to hang either free or against the wall, are exhibited in tasteful and well-chosen shapes. The lyre sconce in the fifth drawing, moulded from an antique, is one that is always in demand, its delicate outline making it especially desirable. Three branches accommodate the candles. Price, $6.

No. 6, a night light in brass, is a bargain, as it usually sells for more than $3, but at this season it is offered at $1.50. The chimney is ruby glass, with a reflector back of it. A brass handle serves to carry it.

No. 5. Tasteful wall sconce

No. 4. Colonial door knocker

Oval, oblong, round or square trays are to be had in all sizes. A novelty is a basket work weave in thin strips of brass from $2 up. A plain tray, with handles at either end, 12 inches wide and 18 inches long, costs $4. The same price is asked for an unusual shape, square at one end and round at the other, measuring 12 x 20 inches.

No. 1. Pudding dish of pierced brass

Tea caddies are plentiful in lovely shapes, nice squat little boxes, six or eight-sided, with round or square edges. Most of them are between five and six inches in height and sell for $2 and $3.

JARDINIERES—PITCHERS

Jardinieres range in price from $1.50 to $20 according to size. One thirteen inches high with three bent feet and curved handles is $10.50. A stunning deep pot, very full at the base and standing on thick ball feet, fourteen inches from base to rim, sells for $12. This also has handles at the top. A small one, seven inches high, and spreading to eleven inches from rim to rim, is marked $4. A six-sided vase, very slender at the base and four inches at the mouth, costs $3.

Pitchers of every description abound. There are odd coffee pots with long thin spouts and stout peasant bodies at $6; milk pitchers nine inches high at $2.80; and stolid jugs seven inches high for $3.

CANDLESTICKS—LIGHTER—VASE

Candlesticks out-rival everything else in variety of shape and size, the smallest being offered for 45 cents the pair. Exceptional value is a pair at $1.65, eight inches tall. They are very heavy and beautifully cast. Admirable is a bedroom candlestick with a large tray and loop handle for $3.70. It measures four inches.

A cigar lighter is offered at $2.50 that is worth twice that sum. It is a square box with claw feet and a drawer at the bottom for matches. At the top there is an alcohol lamp and two lighters.

A certain inlaid vase makes a charming gift, the ground being a green satin finished Bohemian glass, with silver inlay showing a motif of carnations on the bowl and slender neck. A special price for the holidays gives this for $1.25. The height is eight inches.

A brass-mounted double student lamp is offered in solid brass, either polished or dull finish, the shades white or green as preferred; the lamp is two and a half feet high, and two feet four inches wide. Price, $25. Single lamps cost $12.50.

In a dump ash tray, by raising a ring attachment on a bar across the middle, the ashes disappear from view into a bottom receptacle under a hinged tray. The shape is round and shallow, the material brass. Price, $4.

SMOKING SET—FRAMES

A brass novelty known as an automobile smoking set comprises a tray modeled after a wheel, an alcohol lamp made after the motor headlights, with a tiny wick at the top. It is a smart-looking and useful gift for a man and costs $5.

Such offerings as there are in silver picture frames for the holidays! If it were not that they are made by the best firms one would feel doubtful as to values, but there is no questioning when dealing with standard houses. An oval frame of sterling silver, backed in velvet, made plain and very heavy, is sold for $1; it measures three inches in height. A velvet easel holds it upright and there is a bracket under the front.

SMALL SILVER ARTICLES

Useful bits of silver are always welcomed among one's gifts, and in the large variety shown one finds many suggestions. Small inkwells of glass in spherical shape overlaid with silver are to be had for $1. Bottles for lavender salts are $1 and $3.50 according to size. Soda mint bottles are very convenient for any one so unfortunate as to have to carry that remedy. These sell for $1. Slipper pin cushions, the velvet pad in the top of the slipper are as pretty as ever and come in all colors at $1.75. Silver whiskey labels are not a bad choice for the men on one's list, and range from 75 cents to $2.50 in price. Embroidery sets are new and most practical. These consist of thimble and scissors at $1.50. Higher priced sewing sets, including scissors, emery, two bodkins, a thimble and two spools of silk, all in a morocco box, range from $2.75 to $15 in price. Emeries on silver stands cost $1 and $1.50; single emeries topped in silver, 50 cents.

No. 6. Brass night lamp

CIGARETTE AND JEWEL BOXES

Cigarette boxes are splendid value, plain with a band of pierced work on the outside at $10. These are cedar lined and accommodate fifty cigarettes. Cigarette jars, glass mounted in silver, vary from $2.75 to $4.

JEWEL BOXES

Pin cushions, in which the velvet top lifts out, leaving room inside for trinkets, cost $2 to $6, depending on size and workmanship.

ASH TRAYS—CASES

Ash trays in silver are procurable at $1.50, while for very large and handsome ones the price ascends to $16.

Eye glass cases come not amiss to her or him who is continually annoyed by misplacing these necessities. In sterling silver and of the best workmanship, they cost $8.

BUCKLES—LORGNETTES

Silver belt buckles in charming patterns are to be had as low as $2 at the best shops. Large ones chased or engraved are higher priced. Gold belt buckles come at $16 in ovals, oblongs and squares.

Gold lorgnettes in graceful plain designs and good weight are $13.50, excellent value for a handsome piece of work.

(*Continued on page 1069.*)

No. 2. Brass desk electrolier

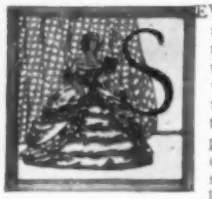
No. 3. Handsome brass candelabra

THE NEWEST STYLES IN SILK EMBROIDERED HOSIERY

FROM McCALLUM

WHAT THEY READ

NORTHERN LIGHTS. By Gilbert Parker. Illustrated. Harper and Brothers. $1.50.



SEVENTEEN short stories of the Canadian wilds make up this fascinating volume and give us a measure of the author's recent progress in the art of fiction. These stories vary greatly in length, subject, and merit; some of them are mainly told in narrative form, while others are largely done in dialogue, nearly all have descriptive passages of considerable length, and hardly one is without its strong dramatic moments. We are inclined to think the most successful of the stories those in which dialogue and narrative are mixed, with a preponderance of the former, and the least effective those in which simple narrative, description and reflection largely predominate over dialogue. One dramatic situation of which the author is fond recurs several times, that in which a character is called upon to choose between doing what seems a small wrong in order to gratify a strong, natural and proper desire, and foregoing such desire for the sake of principle. It is Sir Gilbert's way to make his characters triumph over such temptations, and herein lies the moral significance of several of the stories. Therein, too, lies their poignant interest. He betrays no sympathy with the current notion that the marriage bond is to be no bar to re-mating between newly discovered affinities, and one of his strongest dramatic situations is that in which the wife of an altogether worthless and vicious husband does her best to save his life, though there is just at hand the man whom she knows she would wed were she a free woman. The human interest of these stories is great and genuine, and the effect is seldom marred by such a straining effort as converts the dramatic into the melodramatic. Restraint and delicacy give character to the work throughout, and if the taste of the stories is to be impeached at all, it must be on account of the author's now and then giving to the speech of his pioneer folk a tinge of the literary.

CANDLES IN THE WIND. By Maud Driver, Author of Captain Desmond, V.C., and The Great Amulet. New York: John Lane Co. $1.50.

If you would enjoy a clean, wholesome, brilliant story of Anglo-Indian life by all means read "Candles in the Wind," which completes Maud Driver's triology of life and work on the Indian frontier. Kipling's earlier Anglo-Indian stories, brilliant as they were, are poisoned with more than a trace of that snobbishness too often displayed by the Anglo-Indian civil servant in the presence of the military. There is on the contrary nothing of this in the novel under consideration. The characters are nearly all military, and the point of view is that made familiar by many tales of Anglo-Indian life, but the moral tone of the book is absolutely free from the smart cynicism too common in such stories. One may or may not accept the author's extremely Anglo-Saxon point of view, but no one can deny the masterly way in which she has dealt with the relations between the half-caste doctor and his young English wife. The doctor himself is an extremely subtle study, and the wife is a lovely creation in noble contrast with the kind of character usually evolved out of her conditions in Anglo-Indian fiction. Young Laurence, too, is admirably done, and it is a triumph of the author to have kept him clean without making him a prig. Perhaps the thing least plausible in the book is the love-at-first-sight incident, but that has a sort of justification in the semi-monkish life of the young officer on the frontier. Three or four other characters are done with care and fidelity, and the physical atmosphere, not too strongly insisted upon, is sufficiently indicated to give the tale a distinctive setting. For American readers the frequent use of Hindustani words is a little trying. Taken altogether, however, this is clearly one of the best Anglo-Indian stories of recent years.

WHY AMERICAN MARRIAGES FAIL. By Anna A. Rogers. Houghton, Mifflin & Co. $1.25 net.

This small volume of essays, one of which furnishes title to the book, is unhappily a posthumous work. Mrs. Rogers was the wife of the present Paymaster-General of the United States Navy, and a woman of singularly well informed mind, keen perceptions, quick sympathy and delicate humor. The half-dozen essays that go to make this volume are varied in subject, and of widely different significance and weight. Perhaps the best of them is that which gives title to the book, but admirable also is that on the "Faults of American Men." "Why American Mothers Fail" is perhaps less successful than the other two already mentioned, though it has much that is best in the author's matter and manner. "What We Put Up With" is a betrayal of the widely traveled author's sensitiveness to much that stay-at-home Americans too patiently endure in our own civilization. "Behind the Times" is a light but agreeable treatment of an interesting subject, and "A Few Fallacies of Our Education" is in part a return to a subject incidentally treated with great ability in another of these essays. This is an excellent book to put into the hands of a girl bewildered by the brilliant and violent assault of the current feminist movement, for in these essays we have revealed a progressive woman of wisdom, poise, alertness, and sound feminine self-respect, who by no means allies herself to those of her sex who would have us overlook the essential differences of function and temperament between men and women. It is a pity that we are not to hear again so wise, sane and courageous a voice.

HINTS FOR LOVERS. By Arnauld Haultain. Houghton, Mifflin and Co. $1 net.

Mr. Haultain is a bold, bad man, and his publishers have a rashness all un-Bostonian. It is currently hinted that the author of this little volume went into hiding immediately upon its publication, and has resolved never to reappear anywhere east of Turkey until the current feminist movement has completely exhausted itself or absolutely triumphed. In the latter event Mr. Haultain's sole reappearance in the Occident will be merely for the purposes of yielding himself up to whatever punishment shall be awarded him by militant and triumphant women. All this preface is by way of hinting that Mr. Haultain's more than audacious little book betrays the ancient conventional and purely masculine view of women, just the view against which the ladies are now protesting with a sense of wrong that dates back to the days of the cave dwellers. It is useless to analyze Mr. Haultain, but sufficient to say that his book is a collection of his own aphorisms on girls, men, women, love, courtship, marriage and related subjects. A few of his sayings are quoted below:

"It is an open secret that girls are fonder of men than they are of one another—which is very lucky for men.

"Always the girl knows whither the play is leading; she probably chooses the game."

"He is a fool who does not bear himself before his lady-love as a prince among men."

"Women, apparently, were made for men, men for themselves."

"A woman asks a woman questions in order to discover something. She asks a man questions in order to discover the man."

"What a woman really is, nobody knows, least of all herself."

"Motherhood always partially eclipses wifehood,"

"When a woman repulses, beware. When a woman beckons, be warier."

"No woman is a simpleton."

"Women prefer a despot to a dependent."

"A woman would much rather you lied to her concerning herself than that you told her something unpleasant to hear."

"It is by a woman that a woman will be first suspected, and it is by a woman that she will be last forgiven."

"A woman can say more in a sigh than a man can say in a sermon."

"The most beloved of all women is not averse to extraneous homage."

"Nudity ousts coquetry."

"The promissory note of marriage is undated and unendorsed, but children act as collateral security."

NEW POEMS. By William Watson. New York: John Lane Copmpany. London: John Lane, The Bodley Head. $1.

These new poems of Mr. Watson consist of about twenty sonnets, a few things that must be classed as brief odes, several short pieces in quatrains, and many scraps of verse, several of which are somewhat humorous in tone, and a spirited drinking song. No doubt Mr. Watson regards the sonnet sequence of seventeen numbers the most important part of his volume, and such it certainly is. These sonnets, purporting to be addressed to a great lady, ought to take their place with the best verse in this difficult kind that has graced English literature since the days of Wyatt and Surrey. Not a single one of them is without its peculiar claim to admiration, while the finest are noble examples of music married to thought and feeling, and of the English language handled with the skill of a genuine master. Sonnets 3, 4, 5, 9, 14 and 15 seem to us the best in a cycle of rare excellence. No. 14 is the most impassioned of the cycle, but No. 3 is exquisitely beautiful, and the sextet of No. 15 is as delicious as almost anything in three and a half centuries of the English sonnet. Other sonnets in the book not belonging to the cycle addressed to Miranda are one to Richard Watson Gilder, and a most refreshing one is aimed at Leopold, the Unspeakable, of Belgium, the slime of whose blood-soiled wealth has touched even American hands. Mr. Watson has a spirited ode "To the Invincible Republic," by which he means the United States, and another to "Wild Wales," in which one seems to detect an echo of a too little known sonnet of Wordsworth. There is a sort of fierce power in the "character" poem called "The Woman with the Serpent Tongue." The opening poem, "The Blacksmith," is finely conceived and finely executed. It serves to illustrate the difference between a highly imaginative treatment of a theme and a sentimental though successful treatment of a somewhat similar theme in Longfellow's poem called "The Village Blacksmith." Some of Mr. Watson's little poems of religious significance are admirable, and the epigram "Past and Present" is an excellent example of its kind. A few of the scraps are trifles that might well have been omitted, but this volume as a whole is one to cheer all those who despair of English poetry in this first decade of the new century.

GIFT BOOKS

TO couple poets who are singularly unlike, we note in the new Mosher books, "Rhymes and Rhythms," by W. E. Henley, and Austin Dobson's "Proverbs in Porcelain." Included in the Henley volume is "Arabian Nights' Entertainments," dedicated to Mrs. Pennell, but nothing from the brilliant if somewhat questionable "Hospital Sketches," and not the now hackneyed "I Am the Captain of My Soul." It must be owned that after all these years Dobson's airy trifles seem a bit thin, though they are probably the best of their kind in English, a tongue somewhat antipathetic to any but poetry of the graver sort save when an inspired peasant like Burns or a heavenly child like Shelley or Keats is moved to sing.

John O'Mahony, a brilliant Irish lawyer, brother-in-law of Katharine Tynan, died four years ago, greatly beloved by a large circle of friends, and Mrs. Tynan-Hinkson wrote some little memorials of him in prose and verse which Mr. Mosher now issues in a tiny volume, entitled "For John O'Mahony's Friends," and of that number are likely to become all who read these charmingly executed tributes of effection. The little poems that close the volume are happy beyond the reach of most that attempt verse in these days.

"Felise: A Book of Lyrics," is the title that Mr. Mosher gives to his wisely-chosen selections from Swinburne, about forty poems in all in the publisher's familiar and charming Old World Series. Here one meets with the best things that youngsters of thirty to forty-five years ago memorized without effort from reading and re-reading under the lyric spell of a new poet. It is hard to believe that the "Dedication," dated 1865 and so loyally accepted in its day, has the echoes of Keats and of Poe that assail the ear in this ninth year of the new century, but surely "On seas full of music and peril" sounds of both that loveliest line in the "Ode to the Nightingale," and of its sister line in the tiny lyric, "To Helen."

"Mimma Bella" is the title of Eugene Lee-Hamilton's cycle of sonnets in memory of his baby daughter, who died at two. The poems first appeared in the *Fortnightly*, about two years ago, and they are now re-issued by Mr. Mosher in a beautiful volume of which the full title is "Mimma Bella: In Memory of a Little Life." The father barely lived to see his poems in type. The sextet of Sonnet XVII. gives some notion of these rare verses:

"There in the forest's ripe and fragrant heat
She lay and laughed, and kicked her wee bare feet,
And stretched wee hands to grasp some woodland bell;
And played her little games; and when we said
'Cuckoo' would lift her frock, and hide her head,
Which now, God knows, is hidden but too well."

Of the great classics Mr. Mosher gives us this season that noblest of English odes, Milton's "Hymn on the Nativity," which sounds amid the voices of this publisher's modern favorites like the glorious notes of a perfectly attuned cathedral organ silencing the twitter of mere trivial and earthly instruments. Even Browning's "Rabbi Ben Ezra," which Mr. Mosher publishes in uniform fashion with the "Ode on the Nativity," sounds hollow and almost thin amid the echoing music of Milton's college exercise. Why does not Mr. Mosher give us a lyric volume of solely great selections?

It was the Lippincotts of Philadelphia who published many, if not all, of Louisa de la Ramié's books, and they have done well to put a few of her loveliest things, "A Dog of Flanders," "The Nurnberg Stove," and others into an illustrated Christmas volume. Maria L. Kirke's illustrations are well drawn, and most softly and harmoniously colored. It would be hard to find in recent American illustration a more charming picture than that of the girl running through the woods, which is one of the pictures for the tale called "In the Apple Country."

SEEN ON THE STAGE

Some Scenes in "The Nigger" Rather Too Strong for Northern Taste—The "Lottery Man" a Delightful Farce.

WHEN Edward Sheldon was fortunate enough to have his first play produced at the hands of Harrison Grey Fiske, and the leading rôle played by so clever an artist as Minnie Maddern Fiske, opinion was general that the new author exhibited talents of a distinct order. It was agreed that "Salvation Nell" was deficient in expert technical construction, but so much was supplied in its place that one was quite willing to overlook the slips of inexperience and immaturity. The play teemed with naturalism, even if it frequently overstepped the mark of propriety.

After the first presentation of "Salvation Nell" in New York last season playgoers frankly said they would not fail to witness the next dramatic undertaking that this recent Harvard undergraduate might produce, and the chance came a few evenings ago when "The Nigger" was offered by the management of the New Theatre as the first original work of an American playwright.

In these days, when the youth of the nation is climbing so high in every branch of affairs, it may sound unkind to say that the problem which Mr. Sheldon has dragged into his play for dramatic dissection is a bit large for one of his years to handle adequately, but granting to the author full credit for an unusual ability to transfer to the stage photographic impressions of existing conditions in everyday life, it seems that he has essayed a task in this case which he might better have left for ten years hence.

Almost any phase of the negro problem is difficult to handle, for the ground upon which it rests is honeycombed with quicksands dangerous to whoever dares tread upon them, and although we must admire the man bold enough to make the venture, we cannot help feeling sympathy for the criticism he invites. Mr. Sheldon unhesitatingly dared, and most of the fashionable audience which attended the play's opening did him the honor of remaining until the final curtain fell. Yet, throughout the three hours or so of the drama's action, there were times when one feared that a wholesale withdrawal of the spectators might occur.

Admitting that one of the purposes of the New Theatre directorate is to introduce new plays of serious weight and import, the question is, will the selection always be fitting? After having seen "The Nigger" one is inclined to take issue with the official statement that the play bears the same relation to the south of to-day that "Uncle Tom's Cabin" bore to the south of the era of the abolition, even though "The Nigger," to quote the producers direct, "purposes purely to present a dramatic picture—urging no thesis, subserving no faction." However, although we must raise our eyebrows at the title, which, to say the least, is unhesitatingly frank, there is a literary quality in the play of no common quality, and an evidence that Mr. Sheldon is becoming more familiar with the mechanics of his profession.

A young planter of the south, *Philip Morrow*, sheriff of his county, and radiant in his engagement to a *Miss Byrd*, has accepted the nomination for governor at the insistence of *Clifton Noyes*, a political leader and distiller. Before the echo of congratulations following his nomination has died away the bay of dogs is heard, and a negro of *Morrow's* plantation, who has mistreated a white girl, dashes to the very steps of the planter's home, and despite the sheriff's efforts, is caught and lynched. Grieving over the lynching, the only one that has occurred during his tenure of office, *Morrow* takes up his duties as governor, laboring indefatigably to put down the race riots of his State. Although at first antagonistic to the prohibition movement, *Morrow* is finally forced to the conclusion that much of the violence emanating from the negroes is due to excessive drinking, and disregarding the protests of *Noyes*, who sees ruin to his business if a bill preventing the sale of liquor is passed, the governor succeeds in having such a measure introduced in the legislature. And as he is about to affix his signature to the document, the distiller, in a frenzy of rage, tells him that he is a negro, his grandmother having been a quadroon.

Overwhelmed by the news, *Morrow* tells his fiancée of his origin and the girl, as might be expected, turns from him. Then the frantic man, forgetting every vestige of his manhood, grasps the shrinking young woman in his arms and kisses her repeatedly, holding her close to him, regardless of her terrible struggles. It is a scene too revolting for dramatic use, as are others in the play, and indicates a lack of taste on the part of the author and the management. Thereafter *Morrow* signs the bill in the face of *Noyes's* threats to expose him to the people, and as the latter goes out to fill the press with the story, *Miss Byrd* comes back to tell him that she loves him and will not desert him. But after showing her that a union between them would be impossible, the suffering man steps upon the balcony of his office to announce to the populace that their governor has black blood in his veins.

Such a story, with such scenes as that of the mob pouncing upon and carrying away the cowering, whimpering negro culprit; that of the governor's brutal treatment of his sweetheart, and that of the telling of *Morrow's* birth by the aged "mammy," after having hugged the secret for years, are offensive, although two of them proved effective. The play is often illogical, and the author does not keep to the main road or refrain from a desire (for purposes of emphasis) to repeat things.

Guy Bates Post, as the governor, did as well with the rôle as was possible, but Annie Russell, as the sweetheart, floundered somewhat in the improbabilities of the character. Beverly Sitgreaves was a realistic "mammy"; Jacob Wendell, Jr., did excellently as the humorous secretary to *Governor Morrow*, as did also Lu Baker, Ben Johnson and Mrs. Harriet Otis Dellenbaugh, Oswald Yorke, Wilfred North, and William McVay. The settings and stage management were in every way commendable.

Lew Fields in "Old Dutch"

Emily Stevens as Emmy Oldrieve, and George Arliss as Septimus Dix in the third act of "Septimus" at the Hackett Theatre

THE LOTTERY MAN

THE name of Rida Johnson Young's farce, which has all New York holding its sides with laughter, is "The Lottery Man," but it ought to be "Lizzie." *Lizzie*, who has a figure like a bean-pole and a face akin to a hatchet, is the companion of a wealthy society woman who is trying to keep old age in the cellar by patronizing all the beauty specialists and physical culture faddists who charge a price sufficiently high to be considered. And poor *Lizzie* is the human unfortunate upon whom the new face bleach, which her mistress considers using, is tried; the shrinkingly willing martyr who swallows the obesity cure; the overworked and, sometimes, underfed creature whose prototype is by no means hard to find in this very city.

If some of these abused worms should turn, as *Lizzie* did, they would make good-sized caterpillars, and decidedly fuzzy ones, too. But, for the moment, the play and Helen Lowell—who was *Lizzie Roberts*—are the things; the real, interesting, throbbing factors to be considered, and before this farce moves to other cities (which it is not likely to do for many, many months), few playgoers, who can manage to visit the Bijou Theatre, will miss "The Lottery Man," and—*Lizzie*.

Cyril Scott does capitally as *Jack Wright*, the exuberant and clever young newspaperman who offers himself as the prize in a lottery for a husband, promoted by a semi-sensational and so-called "yellow" sheet. Louise Galloway, as the cheerful mother of *Jack Wright*, whose slang she could not help absorbing, is competent, and Ethel Winthrop makes a delightfully real *Mrs. Peyton*. Robert MacKay, as *"Foxey" Peyton*, owner of the newspaper which promoted *Jack's* "story," is bluff and hearty.

THE WELL DRESSED MAN

The Limited Use of Fur in Masculine Attire—Fashions in Fur-lined Overcoats Change Little—Fur Waistcoats Have Always Remained Exclusive—Gloves for Town Wear

ALTHOUGH motoring is directly responsible for much comparative novelty in the kinds of fur used in men's dress, as well as for a greater variety in cut and finish of garments, when we confine consideration to the attire of everyday urban street wear, as distinguished from that for special purposes, we realize what a small part the hair of animals plays in it. We have the fur-lined overcoat—invariably made long

Persian lamb waistcoat

and with much similarity of style—and practically nothing else, for the fur waistcoat, by no means a common garment, is little worn in town, even by those who have it, and fur caps and gloves (except the latter lined with fur), are almost entirely restricted to the country. From the very nature of men's dress, which, unlike women's, does not permit of trimming, and which lacks muffs, neck pieces, capes, etc., this must be so, and it follows that there can rarely, if ever, be any great change in fashion.

THE FASHION AND STYLE OF THE FUR-LINED OVERCOAT

During this or that season we see it stated in articles relating to things sartorial, or are told at the shops, that fur-lined coats are especially in vogue, and, again, we sometimes hear it said that they are too common nowadays to be any longer particularly smart. But, while both may be correct points of view, according to whether we regard fashion as dependent upon wide use or strict exclusiveness, as a matter of fact the style is an absolutely standard one, and the fashion, like that of the hat, the boot or the sack suit, is smart or not in just so far as it is individually good or bad in quality of material and workmanship. During the past few years there have been more inexpensive and, if I may use the word, imitation, furs than ever before. Whereas a dozen years ago there were comparatively few fur-lined overcoats to be had at the "ready-to-wear" clothing establishments—especially those which counted upon the cheaper trade—now they may be found in all the shops and department stores. While in times gone by there was a sort of sentiment against the use of fur in this country as too foreign or theatrical-looking for men—a prejudice that found expression in the caricatures of stranded tragedians footing the railway ties in dilapidated, but much fur-betrimmed overcoats—and later a feeling that fur-lined coats were only for the rich, to-day the style is as conservative as any, and within the reach of many. All these things quite naturally make the fashion a more general one, and so render the fur coat of some kind less exclusive. But as the prices of the rarer and better quality furs are just as high as ever, the expensive coats (except that more men may have more money to spend on dress) are as little common and quite as smart as ever.

Nor is it to be inferred from this that only the expensive are to be advised, for there is so much warmth and comfort in the fur-lined coat that it would be absurd to refrain from getting any simply because one cannot afford to get the best. Indeed, even the more reasonable furs—I mean, of course, the real and properly cured skins, not the cheap qualities, which shed hair so fast and look and wear so badly that they are a poor investment at any price—are not cheap. However, the improvements in process of treatment, in cut and in workmanship, have been so great that one may find at the better class clothing shops extremely good looking and well wearing coats at prices ranging from $75 to $150. Of course the quality of the material used for the "shell" and the tailoring have something to do with the coat, for it must be remembered that the ordinary coat of thoroughly good cloth, not fur-lined, costs from $40 to $70 or $80 at the good tailors, but after the $100 mark has been passed it is mainly the kind and quality of fur that determines the price, and for this one may pay up to $1,000 or more, although few of the finer garments for men exceed that figure.

Perhaps the most generally popular model is the coat of black broadcloth lined with muskrat and finished with Persian lamb collar, such as is shown by the illustration on this page, and while the pockets may be of the flap instead of the vertical slit variety, the drawing gives an excellent idea of the length, fullness and general style in vogue. Few, if any fur-lined overcoats are made single-breasted, because of the wide collars and necessity of loops on the edges, instead of buttonholes. Buttons covered with silk are also much to be preferred to frogs as a means of fastening and the broad cuffs of fur on sleeves are a finish that is now out of vogue. Indeed, the plainer the finish the better the style, a thing that may be said of most of this year's clothes. It goes without saying that the fur-lined coat should be full and easy in fit, with no attempt at shaping the back and sides to the figure, and while the same fur that is used for the collar—as, for example, Persian lamb—is sometimes carried all down the front as a lining to the edges, the effect is less good than when it is used for the collar only.

A newer style of coat is that made of mixed material, instead of plain black broadcloth or other suitable fabric, and lined with the coarser and shaggier skins—in fact, a style that resembles a fur-lined ulster—but being much less "dressy," it is a less serviceable garment for town wear with day and evening dress, and may better be left for further comment with the various fur coats for motoring and country to be considered in another article.

Good style fur-lined overcoat

THE FUR WAISTCOAT

although extremely smart-looking in itself and splendidly adapted to cold weather wear, has never become a general fashion, and so has kept almost entirely clear of the ready-to-wear clothing trade—a thing that certainly insures its exclusiveness. Indeed, while it is a style that is to be unqualifiedly recommended, I do not know of any shop—department, haberdashery or tailoring—at which it may be found ready made. Of course only the short-haired furs are suitable for it, especially when it is not to be worn as a distinct motoring or winter sports garment, and although sealskin is a good one, perhaps Persian lamb, of which the style shown by the accompanying illustration is made, is the best selection. As may be seen, the buttoning is under or through a fly, so that the buttons do not appear when the garment is closed, and the pockets (in this case finished at the edges with suede to prevent the fur wearing off by rubbing) are set in the lining. Any tailor or furrier can make such a waistcoat, which, when one considers that it will last for years, is not disproportionate in cost to the use to be derived from it, but a good practical idea is to use an ordinary summer waistcoat as a foundation—having the fur sewed over it, with the pockets left open and the back covered with silk or satin in quilted effect. In this way perfect fit is insured, and the extra weight of the material under the fur, if it be a light serge or flannel, is not objectionable.

FUR-LINED GLOVES

Although there are many styles of fur-lined gloves the best for ordinary town, as distinguished from driving, motoring or

Fur-lined suede gloves

other special dress purposes, is that of heavy suede or unfinished deerskin lined with gray squirrel, or some other suitable fur. The illustration on this page gives an excellent idea of their appearance and they may be found at any of the haberdashery shops or department stores. The styles with fur on the outside, as well as the subject of fur caps, which are not a part of everyday dress in town, will be reserved with the other styles of fur coats for a subsequent issue.

How.

EXPLORERS AND COLDS

IN the miles of arctic and antarctic talk that have filled the pages of daily journalism for many months, there are to be found some facts that are not only of wide interest, but that are capable of general application. For example, Lieutenant Shackleton, the Englishman who is the hero of dashes to the South Pole, tells of a curious phenomenon of life in the antarctic regions. The daily journey is, of course, made under weather conditions of the very coldest, and as the effort of dragging sledges over miles of snow and broken ice is so severe as to leave the worker at the end of the day in a condition of profuse perspiration, the danger of taking cold would seem to be almost inevitable. Nevertheless not one of those accompanying the explorer suffered from any of the discomforts ordinarily following exposure to extreme cold. Their immunity lasted only until they reached civilization, however, for at the first port they touched on the homeward voyage, nearly every man, including the commander, had catarrh.

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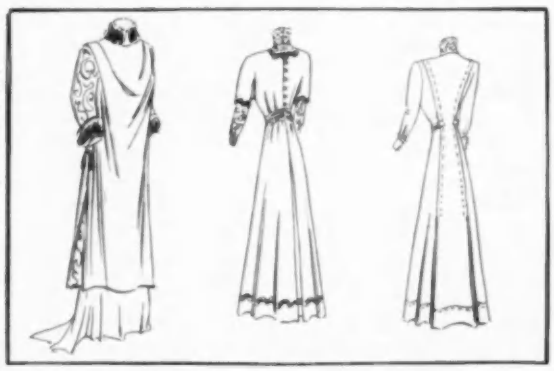
No. 1574

No. 1575

No. 1576



NO. 1574.—Wrap of corded silk cut in loose, straight lines. The sleeves and side panels are elaborately embroidered in soutache. Tassels trim at the hips and on the pointed shoulder tabs. Fur is used for the collar and cuffs. The materials required to make this model in medium size are 5½ yards of corded silk 36 inches wide, 5½ yards of satin 36 inches wide for the lining, and six tassels. This pattern is cut in 13 pieces including the lining, collar and cuffs. Sizes 34 to 40 bust. Price, 50 cents.

No. 1575.—Simple dress of black chiffon velvet, with a 7-gored skirt which is slightly gathered at the hips and back. The sleeves are cut in one piece with the waist. The yoke, collar and puff sleeves are of fine Venetian lace. A fancy dull gold braid is used as trimming. The materials required to make this model in medium size are 5½ yards of velvet 43 inches wide, 6½ yards of braid, 1 yard lace 24 inches wide, and 3½ yards of silk 24 inches wide for the waist and sleeve lining. This pattern is cut in 17 pieces, including the lining. Sizes 34 to 40 bust. Price, $1.

No. 1576.—Serviceable dress of cheviot made with a panel in the back which extends over the shoulders and forms epaulettes in the front. The side and front are in two pieces attached under a belt of silk and fastening at the left side. A frill of plaited silk trims the epaulettes and cuffs, and the yoke is made of allover embroidery. The materials required to make this model in medium size are 5½ yards of cheviot 44 inches wide, 3½ yards of silk 24 inches wide for the waist lining, ½ yard of allover embroidery 20 inches wide, and 1 yard of silk 24 inches wide for the frill. This pattern is cut in 20 pieces, including the lining. Sizes 34 to 40 bust. Price, $1.

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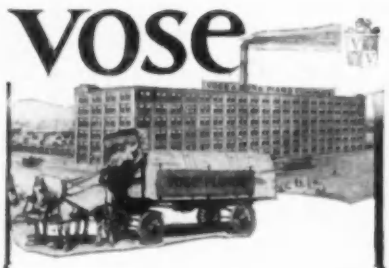

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SOCIETY

DIED

Crocker.—At his residence, 1 East Sixty-fourth Street, Saturday, December 4, 1909, George Crocker, in the 55th year of his age.

Iselin.—At New York, Saturday, December 4, 1909, Louise Caylus, wife of Adrian Iselin, Jr.

Vernam.—At his residence, at Morristown, N. J., Tuesday, December 7, Albert H., in the 70th year of his age.

ENGAGED

Biddle-Henry.—Miss Julia Rush Biddle, daughter of Dr. Alexander Williams Biddle, of Philadelphia, to Mr. T. Charlton Henry.

Case-Beam. — Miss Mary Adele Case, daughter of Mrs. Mary E. Case, of Portland, Oregon, to Mr. Willard Metcalf Beam, of San Francisco.

Havemeyer-Webb.—Miss Electra Havemeyer, daughter of Mrs. Henry O. Havemeyer, to Mr. J. Watson Webb.

WEDDINGS

Auerbach-Toler. — Dec. 15. — Mr. John Hone Auerbach and Miss Dorothy Pennington Toler, daughter of Mrs. Henry Pennington Toler, were married on Wednesday, Dec. 15, in St. George's Church.

Robinson-Colgate.—Dec. 8.—Mr. Attmore Robinson and Miss Annette F. Colgate, daughter of Mr. Robert Colgate, were married on Wednesday, December 8, at the home of the bride.

Sears-Warner. — Dec. 14. — Mr. Taber Sears and Miss Florence Warner, daughter of Mrs. Henry S. Warner, were married on Tuesday, December 14, at the home of the bride, at four o'clock.

WEDDINGS TO COME

Mason-Patchin.—Dec. 29.—Miss Mary Wallace Mason, daughter of Mr. Beverley Randolph Mason, to Mr. Philip Halsey Patchin; St. Margaret's Church, Washington.

Partridge-Ordway.—Dec. 21.—Miss Charlotte Partridge, daughter of Mr. George H. Partridge, to Mr. John Gilman Ordway; Minneapolis.

Taft-Snowden.—Dec. 30.—Miss Louise Waters Taft, daughter of Mr. and Mrs. Henry W. Taft, to Mr. George H. Snowden; at the home of the bride.

DANCES

Cheney.—A dance will be given on December 29 by Mrs. George L. Cheney and Mrs. William Stuart Edgar.

INTIMATIONS.

Crocker.—Mrs. George A. Crocker has returned to Mount Kisco.

Elliman.—Mr. and Mrs. Lawrence B. Elliman have left Highwood, N. J., and are at No. 41 West Fifty-first Street for the season.

De Gersdorff.—Mrs. Carl A. De Gersdorff is with her brothers, the Messrs Francis and Edward Crowninshield, at the Maples, Lenox. Mr. Francis Crowninshield will go soon to Argentina.

Grinnell.—Mr. Irving Grinnell will pass a part of the winter at his country house at New Hamburg.

Jaques.—Mr. Herbert Jaques, of Boston, is with his brother, Dr. Henry P. Jaques, at Home Farm, Lenox.

James.—The Hon. Mrs. B. R. James, wife of the Military Attaché of the British Embassy, has returned to Washington from a visit at Boston.

King.—Mr. and Mrs. George Gordon King are to spend Christmas at Newport, having as their guests Mr. and Mrs. Lewis B. McCagg.

Livingston. — Mrs. Maturin Livingston and Mrs. Ogden Mills plan to depart for Europe the middle of January.

McCormick.—Mr. and Mrs. Harold F. McCormick have returned to Chicago.

Martin. — Mrs. Peter D. Martin has closed her villa at Newport and returned to New York.

Olyphant.—Mr. Robert Olyphant will return from Peru on February 1.

Potter.—Mr. and Mrs. Frank Hunter Potter sailed on the Lapland on Tuesday, to pass Christmas in England. They will go later to Wiesbaden.

Rodgers.—Mrs. Raymond Perry Rodgers and Miss Rodgers, who have just returned from abroad, have arrived at Newport.

Schieffelin.—Mr. and Mrs. George R. D. Schieffelin will return from Morristown, N. J., in January.

Thebaud.—Mr. and Mrs. Paul Gibert Thebaud have gone to Nantucket, Mass., for shooting and will remain a fortnight.

Valentine.—Mr. and Mrs. P. A. Valentine are occupying their house at No. 8 East Sixty-ninth Street.

Vallois.—Mons. and Mme. Lucien Vallois, of Paris, are stopping with Mr. and Mrs. James H. Stebbin's at No. 80 Madison Avenue.

Webb.—Dr. W. Seward Webb has been spending a few days in the Adirondacks.

Wedel.—The Counsellor of the German Embassy and Countess Wedel have arrived at Washington from New York.

RECEPTIONS

Fitch. — Dec. 18. — A reception will be given on Saturday, December 18, by Mrs. Allen Fitch for Miss Marion Fitch.

Glover.—Dec. 11.—A reception was given on Saturday, December 11, by Mrs. Henry Sheaff Glover for Miss Charlotte Le Roy Glover.

Holmes. — Dec. 11.—A reception was given on Saturday, December 11, by Mrs. Jabish Holmes for Miss Elise Mallory Holmes. Receiving with Mrs. and Miss Holmes were: Miss Louise Taft, Miss Nellie Brown, Miss Margaret French, Miss Susan Dresser, Miss Marjorie Smylie, Miss Marjorie Shannon, Miss Gladys Clark, Miss Eunice Mallory and the Misses McDonald-Stallo. After the reception Mrs. Holmes entertained the receiving party at the theatre and supper. They were joined by the following young men: Mr. Morris R. Volck, Mr. Harold Story, Mr. Donald Armstrong, Mr. Robert Mallory, Mr. Robert Butt, Mr. Theodore Crisp, Mr. Lindell Bates, Mr. Wm. T. Van Alstyne, Mr. Allen Hudson and Mr. Tim Fox.

La Montagne.—Dec. 11.—A reception was given on Saturday, December 11, by Mrs. Edward La Montagne for Miss Dolly La Montagne. Receiving with Mrs. La Montagne and Miss La Montagne were: Miss Alice Gouverneur Kortright, Miss Nellie Brown, Miss Kathryn Motley, Miss Marjorie Noyes, Miss Mildred Poor, Miss Elise Ladew, Miss Grace Ely, Miss Muriel Kelley, Miss Susanne Carroll, of Baltimore; Miss Frances Mears, of Philadelphia, and Miss Edith Alden.

Read.—Dec. 9.—A reception was given on Thursday, December 9, by Mrs. George R. Read for Miss Eleanor L. Hastings. Receiving with Mrs. Read and Miss Hastings were: Miss Isabel Hoyt, Miss Leila Haven, Miss Doris Dick, Miss Anita Ingerroll, Miss Isabel Foote, Miss Vera Onativia and Mrs. F. Rutledge Davis.

Smith.—Dec. 16.—A reception was given on Thursday, December 16, by Mrs. Gerrit Smith for Miss Wyntje Livingston Smith.

Zabriskie. — Dec. 18. — A reception will be given on Saturday, December 18, by Mrs. Christian B. Zabriskie for Miss Zada Zabriskie.

CHARITY ENTERTAINMENTS

Charity Ball. — Jan. 25. — The annual charity ball, in aid of the Nursery and Child's Hospital at Fifty-fifth Street and Lexington Avenue, will be given on Tuesday, January 25, 1910, at the Waldorf-Astoria.

MUSIC

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D-T=Daly's Theatre. H=Hippodrome. N-T—New Theatre. W-A=Waldorf-Astoria.

Mme. Nordica and Mme. Carreño—Joint Recital—Dec. 19, Aft.	C
Musical Art Society—Dec. 23, Eve.	C
New York Oratorio Society—Dec. 28, Aft., Dec. 30, Eve.	C
New York Philharmonic Society, Dec. 16, Eve.; Dec. 17, Aft.; Dec. 25, Aft.; Dec. 29, Eve.; Dec. 31, Aft.	C
New York Symphony Orchestra, Dec. 19, Aft.	N-T
Testimonial Concert for the Family of Cecil James—Dec. 16, Eve.	M
Young People's Symphony Concerts—Dec. 18, Aft.	C

OPERA THIS WEEK

METROPOLITAN

Thursday, Dec. 16—Siegfried.
Friday, Dec. 17—Tosca.
Saturday, Dec. 18—Matinee: La Traviata. Night: Lohengrin.

MANHATTAN

Friday, Dec. 17—Thais.
Saturday, Dec. 18—Matinee: Lucia.

NEW YORK OVERWHELMED BY ITS SUPPLY OF MUSIC

DURING the last fifteen days there has been so much opera and miscellaneous music that the New York public is finding it somewhat difficult to maintain its artistic equilibrium. Sixteen performances of opera, opera comique and lyric opera in every six days, to say nothing of from two to four song recitals, a violin or piano concert or two, an occasional string quartet affair and the usual three or four symphony concerts, is rather too much for the community to assimilate properly.

Unless there is a sudden awakening to the situation it seems probable that we shall have some financial wrecks in the course of a short time, for when the supply far exceeds the demand our musical appetites lag for no other reason than that of overfeeding. No city in the world could support such a mass of music during an entire season, and the fact that five-dollar seats have been offered by speculators for one dollar where Caruso was in the cast should make some of the managers think a bit.

Indeed, the Manhattan has decided to make discretion the better part of valor by abandoning the opera comique idea, which never should have been started, and Oscar Hammerstein says, dolefully, "never again." Arrangements have also been made to take the company to Pittsburg for a week and to give two performances in Cincinnati, where Tetrazzini, Garden, and the rest of the stars will appear.

The Metropolitan, which continues with the incubus of its opera comique section, seldom draws more than a corporal's guard at the New Theatre, although there are some admirable performances, and the trouble just now seems to be too much management and internal dissension—not serious enough to cause an upheaval, but sufficient to work to the artistic disadvantage of the organization.

Max Bendix, of the new conductors, has wielded the bâton none too well, and although the singers at the Sunday night concerts have generally been fair, the atmosphere has been musically dismal and the standard of every programme not as high as might have been expected.

As for the operas, we have had at the Metropolitan during the last fifteen days "Tosca," with Geraldine Farrar and Olive Fremstad in the title rôles; "Il Trovatore," with the giant Czech tenor, Slezak; "Manon," with Farrar and Clemont, the French tenor of the Paris Opéra Comique; "Lohengrin," with Fremstad, Gadski, Jorn and Goritz; "Aida," with Caruso, Homer and Amato, a performance of splendid strength; "Otello," with Slezak doing wonderful acting as well as singing; "Tristan und Isolde," with Toscanini giving further proof of his superiority as a conductor, and Gadski and Nordica singing, alternately, the rôle of Isolde, and Burrian. "Tannhauser," "La Boheme," "Cavalleria Rusticana," and "Madama Butterfly" have also made their Metropolitan appearances, and there have been performances of "Czaar und Zimmermann," "Il Barbiere di Siviglia," "Werther," "The Bartered Bride," and "Il Maestro di Cappello" at the New Theatre. Carmen-Melis, a dramatic soprano of considerable, but not superlative, ability, has made a distinct impression as Tosca at the Manhattan, where Tetrazzini made her first appearance in this city in "La Fille du Regiment." Mary Garden has sung "Sapho" with the success which she usually commands, and also *Marguerite* in "Faust," in which the critics of the daily newspapers gave her more credit than she really deserved.

In the concert field we have had the Olive Mead Quartet, giving its first concert of the season in Mendelssohn Hall before a large and justly appreciative gathering; the Boston Symphony Orchestra; the New York Symphony, with Walter Damrosch conducting; the Philharmonic Society, at whose head Gustav Mahler now stands; the Volpe Symphony Orchestra; the Kneisel Quartet; the Young People's Symphony concerts; the Oratorio Society in that great work of Beethoven's in D, about which we shall have something in detail next week; Teresa Carreño in a piano recital, and a recital by Rachmaninoff; another by Yolando Mero, and still another by Pepito Arriola, a boy of twelve who plays the piano like a man of thirty.

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ART INTERESTS

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. Winter exhibition of the National Academy of Design. Until January 9.

Photo-Secession Galleries. Monotypes and drawings by Eugene Higgins. Until December 18.

Powell's. Second annual of Thumb Box sketches. Until January 4.

National Arts Club. Annual of the National Society of Craftsmen. Until December 30.

Knoedler's. Water colors by F. Hopkinson Smith. Until December 25.

Ederhimer's. Rare French colored prints. Until January 1.

Salmagundi Club. Annual of water colors. December 18 to 24.

Montross'. Pictures by Childe Hassam. Until December 23.

Cottier's. Bronzes by Barge. Until December 18.

Ehrich's. Special exhibition of Dutch pictures of the seventeenth century.

Tooth's. Miniatures by Alyn Williams, and portrait drawings by Hugh Nicholson.

Scott and Fowles'. Portraits by Louis Betts.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis XV and XVI periods.

Chicago. Art Institute. Annual of arts and crafts and decorative objects. Until December 22.

Philadelphia. Pennsylvania Academy of Fine Arts. Seventh annual joint exhibition of water colors by the Philadelphia Water Color Club and the Academy. Also the eighth annual of the Pennsylvania Society of Miniature Painters. Until December 18.

Providence. Art Club. Collection of Thumb Nail pictures. Until December 23.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

EXHIBITIONS TO COME

New York. Fine Arts Galleries. Twenty-fourth annual of the Architectural League of New York. January 29 to February 19.

Knoedler's. Eleventh annual of the American Society of Miniature Painters. January 15 to 29. Exhibits received only on January 8.

Knoedler's. Works by S. Aston Knight. December 7 to January 8.

Montross'. Pictures by Willard L. Metcalf; January 3 to 15. And works by Eduard J. Steichen; January 17 to 29.

Baltimore. Maryland Institute. Sixteenth annual of the Baltimore Water Color Club. January 11 to 29. No exhibits received later than January 3.

Chicago. Art Institute. Annual of paintings by artists of Chicago and vicinity. January 4 to 30.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. January 23 to March 20. No exhibits received later than January 3.

GOSSIP

At the winter exhibition of the National Academy of Design, which was opened with a private view at the Fine Arts Gallery, in New York, on December 10, about 400 paintings, selected from over 1,600 works submitted, are shown. The lack of a gallery in New York large enough to exhibit 1,000 or more pictures is greatly deplored by Mr. John W. Alexander, president of the Academy, who says that this is a great injustice to young artists, not only because the public is prevented from seeing their work, but also because it is of great benefit to them to see their pictures hung in a large gallery surrounded by other works. Mr. Alexander is therefore making every effort to have the Academy erect a suitable building of its own, and in all probability the $20,000 left it by the late John Stewart Kennedy will be devoted to this project. The current exhibition will receive further notice in the next issue of Vogue.

Among the many interesting objects shown at the annual exhibition of arts and crafts now being held by the National Society of Craftsmen at the National Arts Club, in New York, are a set of tapestries from the Herter ateliers, designed for Mrs. E. H. Harriman's house at Arden. The scenes are all taken from the forests and country surrounding Arden, and the native trees, flowers, squirrels, foxes and deer appear in them. The colors, which are soft and mellow, compare well with the old European tapestries. Some of the other exhibits are carved teakwood panels, by Mr. Karl von Rydinsvard, and pottery, bookbinding, brass, copper, silver and jewelry work.

There are now on view at the Montross Gallery, in New York, a number of recent pictures by Childe Hassam. This gallery, following the example of many others in going further up town, will shortly move into more commodious quarters on Fifth avenue between 45th and 46th streets, but the change will not be made until early in February, and before then two "one-man" exhibitions will be held in the old rooms. These will be of works by Willard T. Metcalf and Edward J. Steichen, respectively.

The exhibition of paintings by Eugene Higgins, now at the Photo-Secession Galleries, is a most realistic exposition of the miseries of the poor of the East Side. Mr. Higgins, who is a socialist, has lived among the poor wretches of the underworld whom he so strongly and truthfully depicts.

Last week bids were asked by the City of New York for a new wing—to be known as addition H—to the Metropolitan Museum of Art. This addition, which is to be 206 feet long and two stories high, and which will cost $350,000, will extend on the north side of the building to about 84th street, completing the structure on that side, and conforming in every way with the last addition. The plans were prepared by McKim, Meade and White.

Not long ago a most unique and beautiful dinner service of 800 pieces of Wedgewood, made in 1774 for Catherine II of Russia, and thereafter lost, turned up in the cellar of the Peterhoff Palace. Part of this collection, which was decorated with scenes of English country life by celebrated artists, and is said to have been the most important set of Wedgewood ever made, will shortly be exhibited in London by permission of the Tsar.

Mr. John La Farge has just completed a beautiful window in cloisonne glass—the panel, 11 feet 3 inches high, by 3 feet 7 inches wide—for the hall of a private house. It shows a girl in a Greek costume standing at the entrance of a house of classic architecture in an attitude of welcome, and the work—containing copper wire over which the glass is fused—is the result of about twenty years of experimenting.

HAPHAZARD JOTTINGS

WOMEN affected by cardiac weakness are warned by American Medicine against the dry shampoo, the process of hair cleaning which is having such a run. The growing use of the light hydrocarbon, or other volatile compounds, especially carbon tetrachlorid, is likely to result disastrously, because the vapor given off, which is heavier than air, rapidly accumulates around the face when the liquid is applied to the scalp. From this innumerable cases of semi-consciousness are reported by the English hairdressers. On the other hand, the shampoo powders, while they may not present toxic dangers, are not to be commended as the applying of a fine, impalpable powder habitually would occlude the glandular orifices, and the hair would naturally suffer.

A LOSING GAME

High medical authorities are sponsor for the statement that in the past two years there has been a decline in medical general and office practice of over 50 per cent., and that in certain parts of the big cities on the Atlantic coast physicians of ten and twenty or more years' experience have seen their patients decrease to an even greater extent in this short period. Although Christian Science and a widespread fear of collusion between the doctor and the surgeon are given as contributing causes, the main reasons for this sudden slump are said to be hospital dispensary clinic abuse, and miniature, or premature, specialism. Many thousands of persons who are perfectly well able to pay fair prices for medical service resort to free clinics, the blame for the practice being placed upon the medical profession itself, as large numbers of doctors seek the distinction, the advertising and the experience which hospital and clinical appointments yield. The multitude of wholly unqualified practitioners who set up as specialists and bring discredit upon the profession by their incompetency also help to lessen the number of the laity who consult physicians. When hygiene is taught in the public schools, the outlook for the medical practitioner will be more gloomy still.

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SEEN IN THE SHOPS

(*Continued from page* 1058)

HANDKERCHIEFS

As remembrances, handkerchiefs never go out of favor, and special offerings just now enable one to get such nice fine weaves at reasonable prices. A box of six initial handkerchiefs, embroidered, some with a wreath added to the lettering, cost from $1.50 to $3. Colored borders are popular and come with white plaid centers anywhere from 25 cents to $1 apiece. Children's handkerchiefs in a box of six are 50 cents and $1. These are either white or with a colored edge.

CUSHION COVERS

cost from $3 upwards in fine materials, the shapes in great variety, hearts, squares, oblongs and rolls. Rare hand embroideries and laces in lovely combination are seen on these covers. Silver bodkin sets in moiré cases are a useful addition to the work basket and cost $1 and $1.75. Some have three graduated bodkins, some more. Silver ring trees with a little tray at the base are $2. Silver baby ribbon holders for three rolls of ribbon are $6; for six rolls, $7.50.

RHINESTONE HAT PINS

are so expensive this year that many a woman will have to do without them unless Santa Claus brings them. The designs are exquisite, the workmanship as fine as that put into the handling of real jewels. It is difficult to find a really good one for less than $2 or $2.50, and they run up to $18 and $20.

SPECIALTIES FOR MAID SERVANTS

There may be a few women who do not know of the establishment conducted for the express purpose of outfitting women servants of the household. The best styles are exploited here in hundreds of models from which orders are taken to measure or designs modified on request without extra charge. Every style of dress, from that of kitchen maid to ladies' maid, with also the proper street costume for children's nurses, are shown, but space does not allow of a full description here, so I must confine myself to a short mention of some specialties in the way of maids' aprons and accessories that have just been brought out this season. One is a dainty little affair of sheer organdie, with collar and cuffs and a flat bow cap to match, all with a finish of hemstitching at the folded borders. The apron is twenty inches long, square at the bottom, with a hem at least four inches deep all around. Its novel touch is the groups of fine tucks on either side of the front that slope off shallower at the outer edge. Straps are the smart style this year, starting from the belt line and passing over the shoulders; bibs are no longer in favor. The collar is a turnover and the cuffs straight wide bands. In a medium size the price is $2; in extra large measurements, $4. The collar, cuffs and cap sell for $1.10.

Any number of other attractive models are on hand, a particularly good one being in cross-barred dimity, with two tucks and a wide hem at the bottom. The shoulder straps are of embroidered dimity, with a narrow *entredeux* at the middle. Price, $1.15. To go with this there is a bewitching cap with rosettes on either end of a short strap. This, with collar and cuffs of the same material costs $1.10. A maid's circular apron with lace on the edge is $1.35, and at $2.75 there is one on this order that is unusual in shape and prettily trimmed in lace on both straps and main body, and spreads toward the hem. Out of the ordinary is an apron with both bib and collar; the bib is wedge-shaped and the collar rather wide over the shoulders and around the back. Nainsook is its material, valenciennes its trimming. Price, $2.25. A collar and cuff set to match costs $1.10. An English cap for either ladies' maid or waitress is interesting, seldom seen in this country, but very smart. A mob cap has a plaited edge with lace. This is to be worn in the morning; the detachable lace trimmed strings, hanging quite to the waist line in the back, are pinned on in the afternoon when the servant puts on her black gown. The price complete is $1.

CONCERNING ANIMALS

THE exhibition of the N. Y. Anti-Vivisection Society held for a fortnight at 509 Fifth avenue, and later in other parts of the city, has been an unqualified success. The attendance was large, contributions of substantial sums of money were received, and many additions were made to the membership. The whole subject of vivisection is so permeated with horrors that it would have been very easy to give an exceedingly startling show, but instead of being spectacular, the management deserves credit for presenting actual facts simply. The implements which give the lie to the vivisectors' pretense that the victims of their cruelty are rendered unconscious, were shown in operation, one of the most striking devices being the oven-like apparatus in which animals are baked alive to satisfy a morbid and utterly fruitless curiosity in regard to pathology—and an especially interesting feature was the collection of framed portraits of distinguished men in all walks of life, including some so widely differing as Cardinal Gibbons and Bernard Shaw. Each neatly framed portrait had an autograph signature and written out sentiments underneath, so that visitors, whether sympathetic or hostile, might note that the practice of vivisection is being vigorously condemned by leaders of thought. It is significant that a reform movement which has been accused by representative journals of being the hysterical effort of silly women has among its upholders some one hundred and fifty odd men, distinguished in education, religion, literature and science, who gladly thus give public testimony as to the futility and moral wrong of vivisection. A suggestion has been made that the anti-vivisectionists establish a duplicate vivisection laboratory, with accommodations for living dogs and other animals, and with the necessary equipment in the way of racks and instruments of torture, exactly as they have them in the so-called institutes for scientific research, and if such an object lesson in laboratory methods is established, one of its effects will surely be to modify the falsehoods told in regard to the painlessness of vivisection. A catalogue of the large number of devices used by vivisectors to keep their agonized victims from writhing as a result of the torture inflicted upon them, would also create an immense impression if shown in a series of moving pictures. An indication of the interest that is now being taken in vivisection is the recent bequest of $20,000 to the New England Anti-Vivisection Society (Boston, Mass.), which is the oldest organization of its class in this country. This legacy will permit of an aggressive activity that the society has not latterly had it in its power to show.

CRUELTY OF HORSE MEAT TRADE

In "Our Dumb Animals," the organ of the Massachusetts S. P. C. A., made world-famous by the late George T. Angell, an eye-witness tells of the cruelties practised upon worn-out horses shipped for food from Leith, Scotland, to the Flemish ports. The loading of these poor beasts, whose long service surely entitles them to a speedy and merciful death, is a pitiful sight, although an agent of the local S. P. C. A. is on hand to see that they are not too roughly handled, and a veterinarian examines them to see that they are not too far gone to stand the voyage. These miserable beasts are destined for the tables of even some of the better class hotels in Belgium and the Netherlands, where they appear as boulognas or dried beef, but Paris compels those dealing in horseflesh as an article of diet to make known the fact by hanging a gilded horse's head above their show windows. What the effect will be upon those who eat such unfit flesh is still to be seen, but that it will seriously affect their health seems inevitable. After broken-down horses have been used for food for a decade, a new disease may develop that will perplex the doctors as cancer does now.

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The Russian perfumes, no less attractive than the French, but very different, come in odd cut glass bottles. **Shamrina, Showers of May** and **Russian Violette** are the favorites of women who like a subtle perfume. They all come in one size flacons and cost $4.00 except the Violette, which is $5.00.

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Christmas Number *of* Vogue

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FASHION DESCRIPTIONS

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LEFT FIGURE.—Suit of heavy corded silk in a greenish mustard color, made with a long, plain skirt and a long, loose coat which is cut away in the front. The sleeves and small filet are elaborately embroidered in self-tone soutache, and two-inch bands of opossum border the coat, skirt, armholes and cuffs.

MIDDLE FIGURE.—Cloak of black velvet with a band of opossum placed at the knees. The sleeves and the panels inserted at each side of the coat are of gold embroidery.

RIGHT FIGURE.—Coat of emerald green velvet and chinchilla. The fur is applied in a rather unique manner.

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UPPER LEFT.—Blouse of tucked pale blue crêpe de chine with a yoke of heavy Irish lace. The collar and cuffs are also trimmed with bands of Irish lace.

UPPER RIGHT.—Tucked white batiste blouse with insertions of Cluny lace. Tiny plaited frills are placed at the front and hand embroidery trims. A tie of black satin gives a smart finish to the waist.

MIDDLE FIGURE.—This blouse closes at the side under a plaited frill. It is made of white batiste, hand-embroidered and trimmed with inserts of Cluny lace.

LOWER LEFT.—Dainty model in very sheer white lawn beautifully embroidered in a rose pattern; insertions of Cluny lace.

LOWER RIGHT.—Sporting tailored waist of striped French flannel. A patch pocket is placed at the front, and there is a turn-down collar and turn-back cuffs.

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UPPER LEFT.—Hat of deep black messaline, with narrow brim in mushroom effect, half revealing a semi-facing of dull pink moiré. A double frill of velvet ribbon, also in deep black, encircles the base of the crown drapery, and gracefully slants over the brim. A soft pompon of pale pink, and one of deep black ostrich with a slender, tall aigrette, is tacked to the left side.

MIDDLE.—The pressed shape of black velvet has a large, bomb-shaped crown swathed with rich, long-haired tipped fox (deep brown, like skunk, with gray-white hairs intermingled). A thick knot of the fur is pierced by the quill of a broad white novelty wing. The broad stole is also made of tipped fox, and, like the muff, is profusely trimmed with heads, tails and paws. Knox models.

UPPER RIGHT.—This is the ideal wrap to protect the head without deranging the coiffure, and to prevent the cold night air from gaining access to the shoulders and arms under the loosely fitting evening cloak. Its making is the simplest thing imaginable, and all that is required for it is a Chantilly scarf of average length and width, either in cream white or black, as desired. Evening hood made of a Chantilly scarf folded in its length, is then arranged over a close-fitting, warmly lined silk bonnet in any desired shade. The one edge falls in a soft frill over the edge of the foundation, and affords a charming frame for the features, while the other is shirred in closely, so as to fit the nape of the wearer's neck snugly. The long ends of the scarf are then draped in any desired style, and the fascinator is complete.

LOWER LEFT.—Large black velvet hat trimmed with a full, immensely tall mound of lovely ostrich plumage in exquisite light and deep tones of antique gold.

LOWER RIGHT.—The model here illustrated is made of rich black velvet. The crown is dome-shaped and is greatly increased in volume by the mass of rich black ostrich plumage which is the sole trimming. Model by Knox.

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LEFT FIGURE.—Déshabille of white crêpe meteor veiled with fine tulle and delicate lace insertions. Gracefully draped and caught with jeweled ornaments.

RIGHT FIGURE.—Exquisite gown of silver cloth, with a shaped tunic of pale blue chiffon bordered by folds of black satin and trimmed with garlands of hand-made flowers. A flounce of deep black lace falls from the edge of the tunic at the front and sides. The bodice is formed of fine white lace and chiffon, and is finished at the belt with a rhinestone buckle. A scarf made of the same materials as the gown forms the finishing touch to the costume.

MIDDLE PAGE

LEFT FIGURE.—Wrap of tan cheviot with loose sleeves which are cut in one piece with the coat. It closes on the side in Russian effect and fastens on the left shoulder with a large cloth-covered button. The trimming consists of broad bands of cinnamon bear.

SECOND FIGURE.—Costume of terra cotta velvet beautifully braided in self-tone soutache. The overskirt is draped around the knees, and bands of black satin cross at the front of the bodice.

THIRD FIGURE.—Costume of gray cloth with a princess tunic with stitched straps which run over the shoulders. Beautifully braided in self-tone soutache.

FOURTH FIGURE.—Long coat of heavy gray silk, cut in two pieces and attached in a waved fashion under a gray silk cord.

FIFTH FIGURE.—Suit of diagonally ribbed serge in a dead-leaf shade, trimmed with broad bands and stitching.

SIXTH FIGURE.—Evening gown of black satin with a bodice of cream lace and gold braid. The tight-fitting skirt is trimmed with a wide frill of black satin, which is weighted so that it hangs close to the figure. Two large black jet ornaments are placed at the left side. Wrap of the gray satin lined with gold cloth veiled with gray chiffon.

SEVENTH FIGURE.—Stunning evening wrap of gray chiffon over rose-colored silk, and bordered with black Chantilly lace. Two stole-like ends of Venise lace cross the shoulders and hang gracefully with ends overlapping.

ON HER DRESSING TABLE

NOT often do we meet with so important an improvement as one recently brought about in the making of a tooth brush. We have all known the inconvenience and annoyance of bristles which shed while the brush is in use and give one little stabs in the mouth's interior, or worse still, are swallowed by the unwary user. But now we are offered a brush whose bristles cannot be pulled out even with a pair of pincers. The latter are planted solidly and permanently in vulcanized rubber, this being overlaid by a strong casing of polished bone. Each bristle is separately embedded in this rubber, which is of indestructible hardness, unlike those varieties which depend upon the force with which they have been inserted in the crevices of the back. The layer of rubber grips every bristle in the inner structure of the brush, and this layer is of the hardness of flint, impervious to all the exigencies of service, and indestructible. Furthermore, every brush is germ proof before being packed and sealed in its individual box, which keeps it sanitary. A hole in the handle offers facilities for hanging, and a small screw hook comes with each brush. In large families where there is but one common bath room, and toilet accessories are apt to become mixed, the identification letter on the handle of every brush will be found convenient. There are letters covering the alphabet from A to Z, and so each member of the family can have his or her distinguishing mark. The price is 35 cents for any of the many sizes or shapes, and the bristles may be soft, hard or medium as desired.

It is not surprising that the clever inventor of this invaluable toilet accessory should also have turned his thoughts to the perfecting of a dental cream ("perfecting" is the only proper word to use in this case, since the cream in question is of as fine grade as anything yet made). It is put up in tubes of pure tin and reaches the user as fresh as when it leaves the laboratory. The exit of the cream is made through a triangular opening, and as it is forced through, the cream is moulded into the same shape, so that it lies flat on the brush if held at any angle. This presents a triangular formation to the teeth, a velvety wedge which enters the interstices and permeates every crevice. The cap for the tube is an exclusive convenience, for it is attached by a link and cannot be lost or mislaid. When shut it is firmly and tightly closed by a clever catch. With each tube comes a twist key which eliminates the waste. Price, 25 cents.

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